

Susan Harris II

MARY HARTMAN,
MARY HARTMAN

EPISODE #50

VTR DATE: 2/16/76

by

DANIEL GREGORY BROWNE

FINAL DRAFT
2/4/76

CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
MARTHA	DODY GOODMAN
GEORGE	PHIL BRUNS
CATHY	DEBRALEE SCOTT
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
STEVE	ED BEGLEY, JR.
KATE WALTERS	
MONA MCKENZIE	

SETS

<u>ACT 1: SCENE 1</u> (Pg. 1)	<u>SHUMWAY KITCHEN, MORNING</u> (George, Martha, Cathy, Tom)
<u>ACT I: SCENE 2</u> (Pg. 8)	<u>STEVE'S ATTIC</u> (Steve, Kate Walters)
<u>ACT II</u> (Pg. 10)	<u>MARY'S KITCHEN</u> (Mary, Tom, Loretta, Charlie, Mona McKenzie)
<u>ACT III</u> (Pg. 18)	<u>MARY'S KITCHEN, FOLLOWING</u> (Mary, Mona, Cathy)
<u>ACT IV: SCENE 1</u> (Pg. 25)	<u>SAME, FOLLOWING</u> (Mary, Mona, Cathy)
<u>ACT IV: SCENE 2</u> (Pg. 27)	<u>STEVE'S ATTIC</u> (Steve, Kate, Cathy)

ACT ONESCENE 1SHUMWAY KITCHEN, MORNING

GEORGE AND MARTHA; SHE'S SERVING
HIM BREAKFAST.

GEORGE

Oatmeal?

MARTHA

(NERVOUSLY) It was easy to fix, George.
I was too nervous to fix anything
difficult.

GEORGE

But I don't like oatmeal.

MARTHA

Neither does Grandpa, but he ate it.
Oh, George, can you really believe
she's going off and getting married?

GEORGE

I believe she's going off to Hollywood.
The married part I believe when I see it.

MARTHA

But Steve's so sincere. Even you like
him now.

GEORGE

I like him better.

MARTHA

And you'll be so proud telling the men at the plant how you have a celebrity in the family.

GEORGE

Yeah, I guess that isn't so bad. A couple of the guys saw him on the Johnny Tilson Show. They kept calling him whatzisface who was on with that sexy broad from the movies.

MARTHA

I hope that sexy lady doesn't make any trouble for Cathy when they all wind up in Hollywood.

GEORGE

Everyone makes trouble for everyone else in Hollywood.

MARTHA

So it seems from what you read. Well, at least we'll find out if it's true what Loretta says about all them stars they built into the concrete sidewalks out there.

GEORGE

What does Loretta say about the stars in the sidewalks?

MARTHA

She says that underneath the gold stars
in the sidewalk they buried the real
stars, standing straight up and down.

GEORGE

What about the ones who got stars in
the sidewalk, but they're still living?

MARTHA

Well, they must have big, vertical
holes underneath them -- and when the
star does die, they just plop him right
in. I guess.

GEORGE

Yeah. Well, where is Cathy this morning,
anyway?

MARTHA

She's still getting ready.

GEORGE

She was getting ready last night.

MARTHA

Well, she wants to make sure she packs
the right things, you know, to make the
right impression on all those important
people out there.

CATHY

(BREEZING IN) Good morning!

GEORGE

Hello, sweetheart.

MARTHA

You want breakfast!

CATHY

I'll just take a mug of coffee.

GEORGE

Are you excited?

CATHY

Are you kidding? I almost can't think.

MARTHA

She doesn't have to be excited for that.

CATHY

(WITH HER MUG AND A KISS) I take after
your side of the family.

MARTHA

Oh, that reminds me...

CATHY

What?

MARTHA

About your shower.

CATHY

I just took one.

MARTHA

No, I mean your bridal shower.

CATHY

There isn't time. Steve and I are
leaving for California.

MARTHA

But every girl should have a bridal shower. At least, the first time around. After that, I do think it gets a little pushy.

CATHY

The only details I have time to discuss are the details of the trip, which I am supposed to be over at Steve's discussing right now.

GEORGE

Okay, how much?

CATHY

Don't worry about it. I can just put it on Mommy's credit card.

MARTHA

Did you hear that? She hasn't called me Mommy since she was ten.

CATHY

Golly, I don't know if anyone has a right to be so happy. Especially me. I mean, who am I? Just a kid from Fernwood, Ohio. But I feel like a queen, I'm so happy.

MARTHA

Oh, Cathy, baby, that makes your Daddy and me almost as happy as you.

GEORGE

It sure does. (TO CATHY) We love you,
baby girl.

CATHY

And I love you both. I love everyone.
Everyone I know, everyone I don't know
-- everyone!

SFX: KNOCK AT THE DOOR

AS CATHY EXITS.

TOM

(LETTING HIMSELF IN) Good morning.

MARTHA

Oh, Tom -- you want some oatmeal?

GEORGE

He can have mine.

TOM

No, thanks. I just want to talk for
a minute.

MARTHA

You just missed Cathy. She's so happy!

TOM

Yeah? Where's she going?

GEORGE

To California.

TOM

That's nice. George, I've got to talk
to you about my disciplinary hearing.

MARTHA

Oh, dear...

GEORGE

I told you not to go against the union.

TOM

I was going against management, but the union took their part. What I wanted to ask you --

GEORGE

Is how you can get around being disciplined by the union on top of getting demerits from the plant foreman?

TOM

Yeah -- I wanna know how you're gonna represent me -- if you expect me to vote for you.

GEORGE

Well, of course I expect you to vote for me. You're my son-in-law!

TOM

Then what are you gonna do for me? Are you man enough to stand up with me and fight these idiot charges? Fight for some decent reform in the union?

GEORGE

I'm man enough not to let myself get railroade into anything by some halfwit hothead.

TOM

That's your answer?

GEORGE

You bet it is!

TOM

Then I'm just gonna have to fight it myself.

MARTHA

Good for you!

GEORGE

Martha, be quiet!

TOM

And I just thought you'd like to know -- that election's got a new candidate in it.

GEORGE

Oh, yeah -- who?

TOM

Me.

MARTHA

Oh, my goodness.

CUT TO:

SCENE 2

STEVE'S ATTIC

STEVE WORKING ON SOME POEMS. DOOR BUZZER WHICH SIMULTANEOUSLY LIGHTS A FLASHING BULB. STEVE GOES TO ANSWER, BUT THE DOOR OPENS BEFORE HE GETS THERE. AND KATE WALTERS GLIDES INTO THE ROOM.

KATE

Hello.

STEVE IN SIGN LANGUAGE SAYS HELLO
BACK.

KATE (CONT'D)

I was en route back to Hollywood and
I thought I'd stop off.

STEVE

(SIGN LANGUAGE) I'm glad to see you.

KATE

I'm glad to see you, too. Very glad.
(SLIPS INTO HIS ARMS)

FADE OUT.

ACT TWOMARY'S KITCHEN

CHARLIE AND LORETTA AROUND THE
BREAKFAST TABLE.

LORETTA

It's the most fantastic good luck I
ever heard of in my life!

CHARLIE

(AS MARY SETS DOWN A BOWL) What's that?

LORETTA

Our good luck about the record!

CHARLIE

No, not what's that -- what's that
this?

MARY

Oatmeal -- my mother found a special,
and bought ten boxes.

LORETTA

Oh, but I can't stand oatmeal.

MARY

Oh...

CHARLIE

What depresses me about oatmeal is --
it's like a state o' mind.

(MORE)

CHARLIE (CONT'D)

When you're feelin' all guky and thick-headed -- you're feelin' like oatmeal looks.

LORETTA

Charlie, you sound like you're guky and depressed now.

MARY

(A SHORT SOUND OF ANGST) I tell you there is definitely something going around. It's like paint peeling off of walls. Everyone's peeling.

LORETTA

Maybe we oughtta take our minds offa peeling and depression. You want to hear about my record?

MARY

Oh, of course, I'm sorry -- I think it's wonderful, really. All that money...

CHARLIE

Well, we don't exactly have the money yet --

LORETTA

But we will.

CHARLIE

Or at least that's what our "Angel of Mercy" says.

LORETTA

That's what Charlie calls Clyde, the engineer from our session who sent the voice track to his brother in Detroit?

CHARLIE

By mistake -- but that guy in Detroit sure as heck knows how to spot talent.

LORETTA

He loved my singin' and sent it on without ever asking.

CHARLIE

I guess you could say the Lord works in strange and mysterious ways.

MARY

Doesn't He! I mean He's so mysterious you hardly know He's around.

LORETTA

Oh, He's around all right, Mary. Lookit all the testin' He just put us through. You know, losin' the dubs and the car accident and me not bein' able to walk --

CHARLIE

But we never lost our faith.

LORETTA

Which is what made this country the greatest country in the world today, which is what it is.

CHARLIE

Of course, this time we ain't goin' off half-cocked like last time. We still got to see if the record takes off, if it gets the right promotion... And another thing -- this time I'm gonna look good at what I'm signing when they hand me a contract.

CUT TO LORETTA. SHE BLANCHES.

CHARLIE (CONT'D)

I damned near lost my birthright signing that loan agreement at the finance company -- but never again. Right, Loretta?

LORETTA

(DYING A LITTLE) Hon... do contracts ever come on one piece of paper?

CHARLIE

(A TAKE, COLOR DRAINING) They could, I suppose. Somebody hand you one piece of paper?

LORETTA

Oh, just some iddy-biddy agreement or somethin' -- it wasn't like one of them blue-cover things or nothin'. While you was in the bathroom, I didn't want to disturb you.

CHARLIE

Did you read the fine print?

LORETTA

Oh, there wasn't none of that, so I didn't hardly bother to read it at all. I figured if they was gonna cheat me they wouldn't just put it out there in black and white.

CHARLIE

(TRYING TO HEARTEN HIMSELF) You could be right.

MARY

(ANOTHER SOUND OF ANGST)

LORETTA

Mary, honey, are you all right?

MARY

Fine, Loretta! I just thought I heard more paint peeling.

CHARLIE

Heck, I'm sure you didn't sign nothin' wrong, Loretta. Who would want to cheat the sweetest little hummin' bird in the whole US of A?

TOM COMES IN, WOUND TIGHTER THAN A
TIMEX SELF-WINDING.

TOM

I just had it out with your old man.

Hello, Charlie, Loretta --

LORETTA

We was just talkin' about my record.

MARY

You want some oatmeal?

TOM

No, thanks. (SITTING) Anyway, I just want you to be the first to know -- well, second actually --

MARY

Know what?

TOM

I'm running against your father in the union election.

CHARLIE

Holy sheepdip.

MARY

Against my father? You're kidding.

TOM

No, I'm not. I've had it with management and the union. Maybe I can change things from the inside.

CHARLIE

It's all my fault. Because I let you try and sell them raffle tickets for me.

TOM

It's not anybody's fault. It's just something that's been building for a long time.

MARY

I know what you mean.

TOM

How do you know what I mean?

MARY

I can relate to things that have been
building up for a long time.

TOM

I'm glad, Mary. See, we do communicate.

MARY

(BEWILDERED) Yeah.

TOM KISSES HER.

TOM

Well -- bye.

MARY

Yeah again.

TOM EXITS. MARY TURNS TO LORETTA.

MARY

He wants me to be a candidate's wife.

How am I supposed to deal with that?

What time is it?

LORETTA

You'll have plenty of time to deal with
it, Mary, honey.

MARY

No, that's not what I mean. I mean, what
time is it -- I'm expecting somebody.

Personal.

SFX: DOORBELL

MARY (CONT'D)

She's here.

CHARLIE

You want us to go?

MARY

No, of course not, you can stay -- just
let yourselves out the back. (EXITS
THROUGH THE HOUSE)

LORETTA

(AS THEY EXIT) That girl is gonna worry
herself to a frazzle.

THEY GO. HALF A BEAT, AND MARY
COMES IN, FOLLOWED BY MONA MCKENZIE.

MARY

I'm so glad you could come. It's getting
worse.

MONA

Your friend's sex problem?

MARY

Her husband's sex problem. She needs a
sex therapist. I mean, he needs a sex
therapist. I mean, they -- it's me.

MONA

I know.

MARY

Let's sit down.

FADE OUT.

ACT THREEMARY'S KITCHEN, FOLLOWING

THE TWO WOMEN HUDDLED OVER COFFEE.

MARY

You see, the problem, Mz. McKenzie --

MONA

Call me Mona.

MARY

Is I don't know how much to expect from
-- sex.

MONA

How much do you want?

MARY

I'm not sure. How much should I want?

MONA

Well, you should want satisfaction,
comfort, excitement.

MARY

Excitement?! Is that anything like
skyrockets? I mean, how do I know
what real excitement is?

MONA

Oh. You don't have anything to measure
against, do you?

MARY

No. See, I was seventeen when I met Tom. And we never -- but never -- oh, we but never -- not until we were married four and a half weeks.

MONA

Really?

MARY

I came down with a low-grade staph infection on our honeymoon.

MONA

I see. Tell me what is your husband's approach to sex?

MARY

Well, he kisses me first. Then he sort of pushes me over and --

MONA

No. I mean does he have any problems?

MARY

Well... yes. I hate to talk about him when he isn't here... but he doesn't seem to want me a lot lately.

MONA

Could be performance anxiety.

MARY

What is that exactly?

MONA

That's when the man worries about how well he is doing at pleasing you.

MARY

Oh, I like the sound of that. At least that means he's thinking about me.

Cathy once asked me if Tom had a pilot light.

MONA

Who?

MARY

Cathy, my sister, asked me about Tom...

MONA

Your husband.

MARY

Right.

MONA

Does he have a pilot light? I mean, in your estimation.

MARY

Basically, yes. We have a child. But -- well -- This is very embarrassing for me.

MONA

I'm a professional.

MARY

Well, he met this woman, and things got better, then they got worse again.

MONA

He had an affair?

MARY

No, just a couple of times. And then we sort of got together again, and at first it was terrific...

MONA

Terrific?

MARY

Well, good.

MONA

How good?

MARY

Fair. I mean, I thought it was getting better, until my neighbor told me about hers, and then my sister told me about hers --

MONA

You should never compare your sex experiences with anybody's else's. Every person is different.

MARY

I know, but if one person gets a speeding locomotive and some else gets the Fourth of July and all you can remember is how long it took and that the bathroom faucet seemed to be leaking, then something's wrong, isn't it? (LOOKS TO MONA)

MONA

Something's wrong. Is your husband aware of how you feel?

MARY

Yes, but he thinks I'm just complaining. Do you think we need help?

MONA

I would say so.

MARY

Can you -- ?

MONA

Mrs. Hartman, in nine cases out of ten --

MARY

Call me Mary.

MONA

In nine cases out of ten, I am successful, but that requires the cooperation of the person I'm treating. First, I'd like to start with your husband. His seems to be the more urgent problem. Do you think he'll cooperate?

MARY

Oh, we won't tell him.

MONA

He'd have to know.

MARY

We'll say you're a friend of mine from high school, he'll get to know you...

MONA

But a surrogate doesn't work that way.

MARY

I thought you were a therapist?

MONA

It's sometimes the same thing. You're sure you think the surrogate approach is the right approach?

MARY

Oh, absolutely.

MONA

Because some wives are very hostile about the kind of work I do.

MARY

That's ridiculous. I'm broad-minded, I believe in communication.

MONA

Then let's see how far we can get.

MARY

Good.

CATHY LETTING HERSELF IN AT THE
BACK DOOR.

CATHY

Mary -- oh, I'm sorry.

MARY

No, it's okay. I was just talking with an old school friend of mine, Mona McKenzie?

CATHY

(VERY DUBIOUS) Mona? I don't remember
anyone named Mona.

FADE OUT.

ACT FOURSCENE 1SAME, FOLLOWING

MONA

You don't remember me because I was a transfer student.

MARY

And then she transferred right out again. But she's back.

CATHY

Well, I didn't get a chance to tell you last night --

MARY

Where was I last night?

CATHY

I don't know, but I was busy. Packing. To go to Hollywood with Steve.

MARY

You're kidding!

CATHY

Nope, and while we're there we're probably getting married.

MARY

(A HUG) Oh, Cathy, I'm so happy for you! Mona, isn't it wonderful! My baby sister talking about marriage and Hollywood all at the same time! Oh, Cathy, if I were you I'd be -- (SHE EMITS A HAPPY SOUND, NOT WITHOUT ITS MEASURE OF ANGST) Oh, I don't know! I could just cry for joy.

CATHY

Me, too. Honestly, Mary, if they took a Gallup poll today I would have to be higher off the ground, more in the clouds, than any girl in America. (SUDDENLY NEAR TEARS. CLUTCHING MARY TO HER) I love you, Mary. I love you so much.

MARY

And I love you, too, Little One.

CATHY

(MOVED) Gosh. You haven't called me that for years. (KISSES HER. STARTS OUT) Bye, Mary. Bye, Mona.

SHE GOES.

MARY

(CALLING AFTER) Bye. Say hello to Steve for me.

(MORE)

MARY (CONT'D)

(THEN TO MONA) Isn't she wonderful! And he's so nice, too. Sweet and sincere and deaf and dumb. But very sweet and sincere.

CUT TO:

SCENE 2

STEVE'S ATTIC

STEVE AND KATE IN BED.

KATE

I can't believe it, I just don't believe how sensitive to things you are!

STEVE KISSES HER.

KATE (CONT'D)

I am so glad I let my agent talk me into that appearance on the Johnny Tilson Show!

STEVE

(GESTURING, NOT SIGN LANGUAGE)

Me, too.

KATE

And that I took a chance and came to Fernwood. I mean who ever heard of Fernwood, Ohio? My agent said I was crazy. Are you glad I came?

STEVE NODS.

KATE (CONT'D)

But you have a girlfriend here, and you said you were going to get married...

STEVE SHRUGS.

(MORE)

KATE (CONT'D)

You mean, that was before you realized
how I felt about you?

STEVE NODDING. THEY KISS AND PAY
NO ATTENTION TO A KNOCK AT THE DOOR;
A BEAT AND CATHY ENTERS.

CATHY

(LETTING HERSELF IN WITH A BUNDLE OF
GROCERIES) Steve, I just stopped off
to get some food and...

SEES THE TWO OF THEM IN BED, FREEZING,
THE GROCERIES SPILL TO THE FLOOR.
CATHY: A SLOW, BUILDING SCREAM OF
PAIN.

FADE OUT.

END EPISODE #50